

THE HISTORICAL TRAIL 1974



Rev. David Charles Evans

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November 2, 1889 – April 20, 1974

This issue of The Historical Trail is dedicated to the Reverend David Charles Evans. Rev. Evans began his ministry in the New Jersey Conference in 1919. He retired from the active ministry in 1957. Following his retirement, Rev. Evans put his interest in church history to worthwhile activity by serving as interim pastor of Old St. George's United Methodist Church of Philadelphia, one of the most historic churches of the United States. His interest in our churches' history was further indicated by his leadership of the Historical Society of the New Jersey Annual Conference of the Methodist Church. Rev. Evans served as president of the Society from 1960-1967. Under his leadership this conference publication was initiated in 1962 with Rev. Robert B. Steelman as editor. The Historical Trail began as a mimeographed pamphlet of twelve pages; but in 1964, it became a printed issue of twenty pages and a cover. It has become a publication highly respected by other Conference Historical Societies. We dedicate this twelfth issue of The Historical Trail to the memory of the life of David C. Evans who served his Master well, in so many ways, with thankfulness to the example of those of the past.

FOREWORD

This twelfth issue of *The Historical Trail* is a special one. It deals largely with our South Jersey hymn writers, many known across the world for the hymns and gospel songs they have written. The Rev. F. Elwood Perkins has made an important contribution to our understanding of this significant aspect of our Church's life. I know of no previous attempt to chronicle South Jersey's contributors to Christian hymnody. It is interesting to know that there are still those in our churches who are adding chapters to this unfinished story.

We are also pleased to present the final segment of the Rev. William Kingston's article on the Rev. Charles Pitman. This amazing giant of early days deserves to be more widely known today.

Again we thank our editor, Dr. J. Hillman Coffee, for his continued diligence in editing and publishing this Yearbook. It is our purpose to add to our understanding and appreciation of southern New Jersey Methodism, its people, places, churches, and exciting events. Any suggestions for future articles, comments, criticisms, or manuscripts for possible publication should be sent to our Editor at 17 Brainerd Street, Mount Holly, N.J. 08060.

Our Historical Society continues to grow. There is much interest in our history and enthusiasm for our projects and tours. We appreciate your help and concern and hope you will enjoy reading *The Historical Trail*.

Robert B. Steelman
President

"THEY LOVE TO SING!"

South Jersey's Heritage in Hymns and Gospel Songs

Rev. F. Elwood Perkins

"My, how they love to sing! I've not heard such singing in other conferences." So said a visiting bishop after listening to the brethren sing Charles Wesley's hymn:

And are we yet alive,
And see each other's face?

Our tradition of the love of song goes back to the summer quarterly meetings on the large circuits. Then followed camp meetings, conferences, conventions, rallies of all sorts, and Sunday night song services, all giving a large place to singing — gospel songs, folk songs, and the hymns of Wesley and Watts.

There's a related tradition of writing hymns and gospel songs, which we share with other denominations. Let us then, first of all, consider some hymn writers of South Jersey.

FRANCIS HOPKINSON OF BORDENTOWN

Better known as one of New Jersey's "Signers" and "Founding Fathers," distinguished in many lines of activity, Francis Hopkinson (1737-1791) of Bordentown was "America's first poet-composer."¹ His home, incidentally, still stands and has been in the Wells family² for many years.

The "Signer" gave the Dutch congregation in New York, on contract, its first English hymn book, adapting his translations of the Dutch psalm book to the familiar psalm melodies. While organist in charge of the music at Christ Church and St. Peter's in Philadelphia, he composed musical compositions and hymns and opened the public worship to the use of other than the metrical settings of the psalms.

In Princeton lived the Rev. James Lyon who in 1762 brought out the best known collection of psalm-tunes, hymns, and anthems in the colonies, entitled *Urania*.

A few years later there came to Haddonfield a young man, the Rev. Nathaniel Evans, fresh from studying at Oxford and receiving holy orders that he might be a missionary to South Jersey under the Society for the Propagation of the Gospel in Foreign Parts. After two years, the rigors of travel brought on his untimely death, the 29th of October, 1767. His poems, including hymn-poems, were published in a memorial volume by William Smith, the provost of his alma mater the University of Pennsylvania.³

Another interesting fact is that the first hymn book of the Universalist Church came off the printing press of the famous colonial printer of Burlington, Isaac Collins. When John Murray, the founder and preacher of the Universalists, needed a hymn book at "Potter's Chapel", known now as the Methodist "Good Luck Chapel," he had a reprint made of James Rely's *Christian Hymns, Poems, and Spiritual Songs* in 1776. Another bicentennial!

BISHOP GEORGE WASHINGTON DOANE OF BURLINGTON

After a notable ministry in Boston, George Washington Doane was elected Bishop of New Jersey in 1832 at thirty-three years of age. Eight years before, he had published a little book of hymns *Songs By the Way* in which is found the hymn, "Thou Art the Way: To Thee Alone." We have had this hymn in our Methodist hymnals since 1949. It is one of the earliest congregational hymns, based on the New Testament, which had come largely to replace psalmody. With this hymn we find the lovely evening hymn "Softly Now the Light of Day." The girls of St. Mary's Hall, which he founded, desired the bishop to write a hymn for a flag raising at the school on the banks of the Delaware. In 1848, at his historic house "Riverside", now gone, he wrote the missionary hymn:

Fling out the banner! let it float
Skyward and seaward, high and wide;
The sun, that lights its shining folds,
The cross, on which the Saviour died.

Bishop George Washington Doane (1799-1859) was born in Trenton. His son Bishop William Croswell Doane (1832-1913) was born in Boston; but in the year of his birth, he came to live and to be brought up in Burlington. His hymn "Ancient of Days," written while he was Bishop of Albany and for the bicentennial of the city, is found in nearly all of the standard hymnals since 1886. The son has honored the distinguished father by writing a four-volumed biography.

A friend and contemporary of the father and son Doane was a Presbyterian, turned Episcopalian, Arthur Cleveland Coxe (1818-1896), born in the North Jersey hills near Mendam. A distinguished scholar, hymnologist, and poet-rector, he was elected a bishop in 1865. Two of his hymns are in our current hymnal: "How Beauteous Were the Marks Divine," and "O Where Are Kings and Empires Now." Others are in the 1878 Hymnal.

As a boy I remember that in church on Sundays of national significance or on Thanksgiving Day, a hymn often used was "Great God of Nations, Now to Thee." Lines memorable to me are:

Here Freedom spreads her banner wide
And casts her soft and hallowed ray;
Here thou our fathers' steps didst guide
In safety through their dangerous way.

The author, brought up in the Presbyterian manse at Cranbury, was Alfred A. Woodhull (1810-1836). He had graduated from Princeton and received his Doctor of Medicine degree from "Old Penn," when a few weeks later he was suddenly taken by death at his father's home.

JAMES WADDELL ALEXANDER OF PRINCETON

That great 13th century chorale, which Paul Gerhardt translated in his "O Haupt voll Blut und Wunden," owes its English translation to one of Princeton's "greats" James Waddell Alexander (1804-1859). Following seminary, he held the First Presbyterian pastorate at Trenton and over the years became New Jersey's leading hymnologist of the 19th century.

METHODIST HYMNODY AND THE EARLY GOSPEL HYMNS

In his *Journal* John Wesley reveals one of the reasons he got into legal trouble in Georgia. He changed "the version of Psalms publicly authorized to be sung in church" and "introduced hymns not inspected or authorized."⁴ His *Charlestown Collection* of 1737 compiling some of Watts, Wesley family hymns, and Gerhardt's translations was "the first real Anglican Hymnal."⁵

One of the things sent over by Wesley at the hand of Dr. Thomas Coke in 1784 was a collection of hymns for *The Sunday Service*. "The Father of Methodism" didn't realize that on the American frontier his selection of hymns, as well as gowns and bands and other refinements for the preachers, would have a hard time. Worship was of a simple non-liturgical style; folk songs were popular. The bishops in 1849 appealed to Methodists, "... by your regard for the Church, and for the authority of the General Conference, purchase only Methodist Hymn Books. . .".⁶ Some years before that, in 1837, the Methodist Protestants, who had organized in 1830, had compiled a *Hymn Book*;⁷ and they also made such an appeal.

Through these years were published and widely used the so-called "Social Hymn Books" which mediated between the "standard" hymn books and the camp meeting folk songs.

Then came Dwight L. Moody. He compiled a song book for the great "Y" meetings with which he was early associated. At the same time Sunday School song books came out in great numbers. Songs by W.B. Bradbury (1816-1868) of Montclair and Robert Lowry (1826-1899), a Plainfield pastor, and others became popular. Ira D. Sankey called them "Gospel Hymns." When the Methodists came out with their 1878 Hymnal of 1,117 hymns, lo, there were a few of these new songs, such as "Sweet Hour of Prayer" and "I Love to Tell the Story," among them.

The Methodist hymnals of 1878 and 1905 set a high standard from every point of view. From those editions the older generation of today learned to love the great hymns of the Church and such "gospel hymns" that are within their pages, such as "I Need Thee Every Hour," "Lord, I Hear of Showers of Blessing," and "He Leadeth Me."

RICHARD WATSON GILDER OF BORDENTOWN

I was recently in the Gilder home at Bordentown. The humble character of this historic spot, with its memorabilia of the wonderful family of a Methodist preacher, made me feel very grateful. Richard Watson Gilder (1844-1909) was born in Bordentown. His father was headmaster of the Bellevue Seminary and a member of the Philadelphia Conference. From this family also came William, a geographer-explorer; John, a composer; and Joseph and Jeannette, editors of *The Critic*. Richard was one of the few, great leaders of America's literary life, and for some years edited *The Century* magazine. You will find his lovely hymn "To Thee Eternal Soul, Be Praise" in our 1905 *Hymnal*.

JOYCE KILMER OF NEW BRUNSWICK

The birthplace and boyhood home of Joyce Kilmer (1886-1918) is a neighbor to the old Methodist Parsonage in New Brunswick. Before his life was tragically cut off,⁸ he wrote a hymn to be used for the memorial services of his fallen comrades. The hymn "The Bugle Echoes Shrill and Sweet" is found in *The Army and Navy Hymnal* (1921) along with other hymns and gospel songs of South Jersey authors.

Have you ever listened to Joyce Kilmer's well known poem "Trees" sung in an out-of-doors worship service?⁹ You would probably never forget it.

HENRY VAN DYKE OF PRINCETON

We often sing the hymn "Joyful, Joyful, We Adore Thee" without realizing that a neighbor wrote it. It is the only hymn of the Princeton poet-preacher and teacher-scholar Henry Van Dyke (1852-1933) to be found in our 1964 *Hymnal*.

In a little book entitled *Thy Sea Is Great — Our Boats Are Small*, Dr. Van Dyke, who loved the Jersey shore, pinelands, and streams, published quite a few hymns. I like the one with the title "No Form of Human Framing" found also in our 1935 *Hymnal*. Here you feel the growing new spirit of the early 20th century, a strong feeling for human brotherhood. I recall the lines . .

. . . . where men do Thy service,
Though knowing not Thy sign,
Our hand is with them in good work,
For they are also Thine.

Few think of this gentle man of Princeton as an advocate of a better life for the laboring man. Study his work, his sermons, his hymns. As early as 1909 when many industrial communities in our nation were structured on the basis of economic serfdom, he wrote the hymn "Jesus, Thou Divine Companion." Not a rousing hymn, it does breathe Christ's empathy for the disinherited. I knew Dr. Van Dyke when at Princeton and sensed his deep feeling and his dynamic spirit. We must associate this hymn of 1909 with a great hymn "Where Cross the Crowded Ways of Life," written in 1903 by Dr. Frank Mason North (1850-1935) of Madison and New York. Both are pioneering lyrics of the social message of the New Testament.

Dr. North takes his place with Methodism's remarkable leaders in missionary and ecumenical matters. One feels the new spirit of the day in some other hymns he wrote in addition to "The City Hymn" already referred to, such as "The World's Astir! The Clouds of Storm" and "O Master of the Waking World."

With Van Dyke and North we associate the Rev. William Pierson Merrill (1867-1954) who was born and lived in New Jersey for many years. His hymn "Rise Up, O Men of God," written for the Presbyterian Brotherhood Movement, remains a strong call for lay witness.

In his "Prayer of a Soldier in France" Kilmer wrote:

God set upon my lips a song
And put a lantern in my hand.

On the battlefield the lantern was put out, but not the light! His songs live on.

THE OFFSET IN HYMNODY – THE GOSPEL SONG

The great popularity of gospel songs that developed in the 1870's with the Moody-Sankey meetings and has continued to our time, has sometimes been attributed to the 19th and 20th century evangelistic campaigns and the tremendous sales of gospel song books. We have heard the expressions: "The Sankey Era," "The Billy Sunday Era," "The Billy Graham Era," etc. Dr. Louis Benson has truly said, "... their part (speaking of Moody and Sankey) was to bring an older movement to the culmination of a great, popular success rather than to inaugurate a movement that was novel."¹⁰

Moody and Sankey took the best of the gospel songs that were prevalent at the beginning of their work and added those they found useful in England. A series of *Gospel Hymns* – six books in all – was published by Ira D. Sankey through the early 1870's until the 1890's. The whole Philadelphia-Wilmington area, including South Jersey, had a large part in the gospel song movement. Newcastle was Mr. Sankey's home. At the Moody meetings in Philadelphia,¹¹ Sankey led the great throngs and the 1,000 voice choir in the "gospel hymns," as he called them.¹² Billy Sunday's Philadelphia campaign in 1915 gave the song service an important part of each night's meeting. The melodies became so familiar that the man on the street whistled them. People love to sing. Even today thousands in some stadium taken over by Billy Graham love to sing the hymn "How Great Thou Art."

SOUTH JERSEY AND GOSPEL SONGS

Grant Colfax Tullar, song writer and publisher, once said that of all the geographical areas, none rivaled South Jersey in the gift of gospel song and gospel song tunes.¹³ Some years ago, at Ocean Grove the late Walter Eddowes held a "Composers Day" in the Young Peoples' Temple. Many composers accepted the invitation to be present. It was apparent that most of those present in some way belonged to South Jersey.

THE REV. JOHN HART STOCKTON

The first of our conference men to be noted is one to whom Ira D. Sankey wrote a letter in which he said, "I thank my Heavenly Father for enabling you to write so much sweet music and words; I hope you may be long spared to bless the world with your 'precious songs' which have been blessed to tens of thousands in lands beyond the seas."¹⁴

Among Mr. Sankey's stories he tells that when he and Moody were sailing to England for their 1873 campaign, he was looking over his files one day and noted a song by Mr. Stockton which began, "Come every soul by sin oppressed," with a simple refrain, "Come to Jesus." He used it in England. Soon it was in nearly all the gospel song books, and today it is in our hymnals of 1964, 1935, and 1905. One night in a great meeting in a theatre in Pall Mall, London, Mr. Sankey tried out a change in the refrain by asking the audience to sing, "I Will Trust Him." It helped many that night to find the Saviour.¹⁵

Remember Stockton's chorus "Take Me As I Am" or the gospel song "Down At The Cross" or "The Great Physician" – with its refrain "Sweetest Note in Seraph Song"?

Mr. Stockton (1813-1877) was brought up in New Hope. His parents were members of the Lambertville Presbyterian parish. At nineteen he was converted at a Paulsboro camp meeting. On his fortieth birthday, he joined the New Jersey Conference and served several churches. Because of ill health he took a supernumerary relationship and spent his remaining years in writing religious songs and tunes, publishing, for example, *Salvation Melodies* in 1874. In the Moody-Sankey Philadelphia meetings he helped in the "Inquiry Room." His translation came quickly one Sunday, March 28, 1877, just after attending worship in the Arch Street Church in Philadelphia. His widow lived on Penn Street in North Camden and followed him in triumph on November 15, 1897.

EDGAR PAGE STITES OF CAPE MAY

Mr. Sankey tells another story how Mr. Moody gave him a clipping from a newspaper with a gospel song printed on it.¹⁶ Mr. Moody asked that an appropriate tune might be composed for it. Sankey replied that he would do that if Mr. Moody vouched for the doctrine taught in the stanzas! The tune was forthcoming, and the song soon went out – across the world.

Edgar Page Stites (1836-1920), the author, was a "local preacher" from Cape May, and the song referred to begins, "Simply trusting every day, trusting through a stormy way." Edgar knew all about "stormy ways" because his father was a pilot on the Delaware Bay!¹⁷

Bishop McCabe once read a new gospel song at a Preachers' Meeting in Philadelphia. It was called

"Beulah Land." Thinking it would be popular if published, Professor John R. Sweney of the Pennsylvania Military Academy, the leader of



EDGAR PAGE STITES

music at Ocean Grove, wrote a melody and had it sung at camp meeting. Mr. Sankey also took it up. He sang it at the funeral of Mr. Stites before his body was laid to rest among the Mayflower ancestors in the Cold Spring yard at Cape May.

When one sees "Edgar Page" at the top of a gospel song, one knows it is really Mr. Stites. He said that for his "pen name" he used what he called "the front part of my name."

THE REV. ELLWOOD H. STOKES, D.D. OF OCEAN GROVE

While on his knees in prayer, Professor Sweney was meditating on a little prayer by President Stokes of Ocean Grove. It began, "Hover o'er me, Holy Spirit," and had a refrain, "Fill me now." The praying musician tells us, "God seemed to speak the melody right into my heart." Thousands have softly sung that little prayer.

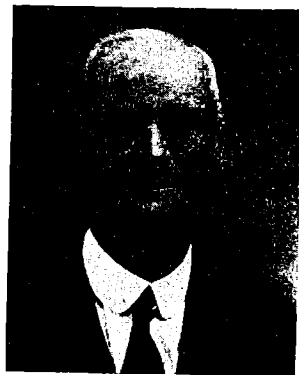
Ellwood Haines Stokes (1815-1897) came of a Quaker family in Medford. His heroic size bronze monument faces the ocean and stands in front of his crowning work, the great Ocean Grove Auditorium. He was a giant as an author, an administrator, a scholar, and a preacher. From the same family came the local preacher, Wilson Stokes, and Governor Edward G. Stokes. Upon his death an unbroken procession of people passed by his silent form lying in state in the Auditorium. His body was then committed to its resting place in the historic Methodist graveyard in Haddonfield.

THE REV. HENRY J. ZELLEY, D.D.

A beloved Conference brother and former Conference treasurer the Rev. Woodburn J. Sayre wrote of Dr. Zelley as follows: "Henry J. Zelley walked with God on earth until the day after his eighty-third birthday, and then he continued his walk with God on the other shore. A man of strong and definite conviction, an evangelistic preacher with a poetic soul, a prolific writer, he wrote over 1,200 gospel hymns and poems, several of which are still popularly used by all faiths."¹⁸ In many ways, he served the Conference besides being a pastor.

Charles Fuller's nationwide radio program "The Old Fashioned Gospel Hour" used the song "Heavenly Sunlight" on each broadcast. The song "Bless Me Lord and Make Me a Blessing" is a little prayer still used, uttered or unexpressed. With a guitar in hand, a modern minstrel sings the chorus, "He Brought Me Out of the Miry Clay."

A Methodist layman of Wenonah, Dr. H. L.



REV. HENRY V. ZELLEY, D.D.

Gilmour composed several musical settings for Dr. Zelley. At times he led the singing at conference or at laymen's meetings, and, for many years, at Pitman Grove. Remember the chorus he wrote, "I've Anchored My Soul in the Haven of Rest"? Working also with Dr. Zelley was Dr. George H. Cook of Atlantic City. Do you remember the choruses, "I Have Joy, Joy, Joy" and "God Has Blotted Them Out"?

Dr. Zelley was born in Mt. Holly, March 15, 1859, and passed away March 16, 1942. His grandson Edward S. Zelley, Jr. is a well-remembered former member of this Conference.

GEORGE C. HUGG OF HADDONFIELD

Brought up on a farm, George C. Hugg (1848-1907), son of John and Elizabeth, led a church choir in Berlin as a teen-ager and later did the same in Philadelphia churches, including Arch Street Church. He was known in many camp meetings. After he had established a publishing business, many Sunday School song books came from his presses. Among the gospel song melodies he composed is the one associated with Johnson Oatman, Jr.'s song "No, Not One."

In Millville I was told a story about that melody. Years ago a man stood on a corner of North 2nd Street. It was Sunday night, and he was listening to the gospel song services in each of the three close-by congregations. The Presbyterians were singing, "Will There Be Any Stars In My Crown?"; the Baptists were singing, "No, Not One," and when that melody died down, the Methodists were heard singing, "O That Will Be Glory for Me."

REV. JOHNSON OATMAN, JR., OF LUMBERTON

On a modest gravestone in Lumberton we may read:

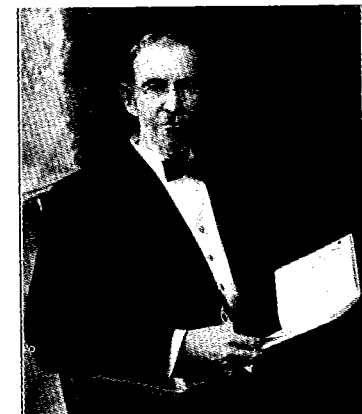
Rev. Johnson Oatman, Jr.

1856-1926

Author of

Higher Ground : No, Not One . Count Your Blessings

Born in the Lumberton countryside, he went to school in Vincentown and later in Bordentown. His father had the general store and led the choir in the historic church known to Asbury. After working in the store, he became a Prudential Insurance agent and studied for ordination as a deacon. His daughter Rachel (Mrs. Horace Kallen) has reported that her father, while selling insurance policies, occasionally baptized children or conducted a funeral.¹⁹



JOHNSON OATMAN, JR.

While he was travelling in the pines by horse and buggy, verses would come to his mind. He would send them to a composer and to publisher friends, some times writing a melody himself. Remuneration was usually one dollar or perhaps five dollars per song. One time, when medical bills were so heavy in his family that they became a subject of evening prayer, a sizeable check came for his song "Count Your Blessings."²⁰

Dr. Sweney introduced some of Oatman's songs at Ocean Grove; Dr. Gilmour at Pitman brought out "Holy, Holy, Is What the Angels Sing." "No, Not One" became so popular that within a year, it is said, it was found in thirty-five different song books. Since Bishop Joyce had it translated into Chinese and Japanese, it became a missionary song. During the Boer War *The Christian Herald* published a story about some Christian refugees huddled in a concentration camp on the borders of India. A large picture on the page showed them at worship and singing

There's not an hour that He is not near us,
No, not one! No, not one!
No night so dark but his love can cheer us,
No, not one! No, not one!

Space doesn't permit further stories about his songs, but four lines, written early in his career, express the spirit of this man's life:

Let others sing of rights and wrongs,
Sing anything that pleases;
But while they're singing other songs,
I'll sing a song for Jesus.

His daughter Miriam was once recognized in a Philadelphia newspaper for her gospel songs to which the blind musician Adam Geibel wedded appropriate melodies. In the interview Miriam said, "I have always thought in rhyme . . . I undoubtedly inherit the gift from my father."²¹

GRANT COLFAX TULLAR

At the suggestion of the Rev. G. Nelson Moore, D.D. of Vero Beach, a former member of our Conference, I read the autobiography of Mr. Tullar (1869-1950).²² It is a remarkable story of a boy born into the poor family of a disabled Civil War veteran. The family of nine was broken and scattered when the mother died following the birth of twins. The boy was only two years old. A cruel uncle kept him for a while and once hung the boy by his thumbs for hours. Later when he was alone in the world except for bad companions, drink and dissipation brought him to despair.

On the night of the 1888 blizzard, after drinking with his fellows, he staggered to a street car to go to the East Boston Ferry. A kind, old man kept him from falling out of the trolley. The young man heard him say, "You're *some* mother's boy; God bless you!" On the ferry he slipped the chain protecting the stern and was about to jump in midstream when the old man's voice returned, "You're *some* mother's boy. God bless you!" He tried a second and a third time, but the voice restrained him as he poised for the leap. He asked himself, "What is it?"

The answer came, "God." This intervention of Divine Providence, as Tullar felt it to be, saved a wretched man to become a fine musician and a leading composer and publisher of gospel songs. He always remembered that night and how he put his arm about the chain across the ferry and cried to God that if He would help Grant Tullar to be a man, he would do his best for Him.

A short time after this, a Christian lady befriended Tullar and took him to a camp meeting where the lad was converted. From that time, he began to sing and to play for the Lord. Ministers used him, even the famous evangelist Sam Jones. In 1893, he joined with a Mr. I. H. Meredith, who was active in religious music, to form a publishing company. To make a long story short, their presses in time put out a million gospel song books, the first to do so.

Although he lived in Summit, Mr. Tullar spent much time in South Jersey where he visited our churches to hold meetings and also become known in our summer camps. Driving from his summer place in Belmar to Bridgeton for an engagement, he thought of the gospel song "You Ask Me What I Think of Jesus." From Mrs. Frank O. Breck of Vineland he obtained many gospel poems and worked out melodies for the same. Dr. Moore said, "My friend Tullar made a great contribution in South Jersey."

Tullar's latter years were spent in our Ocean Grove Home where on a memorable night in May of 1950 he passed away.

MRS. FRANK O. BRECK OF VINELAND

In Mr. Tullar's collection of gospel songs,²³ there are fifty, out of the one hundred thirty written by Mrs. Breck, for which the editor composed the music. Most all have been used widely, some even today. Some are "He Did Not Die In Vain," "Hear Ye the Master's Call," "They Are Nailed to the Cross," "Face to Face With Christ My Saviour," "Help Somebody Today," "When Love Shines In," and "I Want My Life to Tell for Jesus." As a young man seeking a life's vocation, I was impressed with a male quartet singing the latter song.

Mrs. Breck's story is one of a mother, frail in health, who often had to rest between household tasks. With her children about her, she would sit in a rocking chair on the back porch of her Vineland home and write on a notebook the verses of gospel songs that would come to her. One daughter states that her mother was "deeply religious." "She could not carry a tune and had no natural sense of pitch, but she had a keen sense of rhythm and loved music."²⁴ She was born in Vermont in 1855 but passed away in Oregon in 1934.

ANNIE JOHNSON FLINT OF VINELAND

Another Vineland lady, frail in health but great in soul, was Annie Johnson Flint (1862-1932). At some time you may have been inspired by someone singing the beautiful song which begins and ends as follows:

God hath not promised
 Skies always blue,

 But God hath promised

 Help from above,
 Unfailing sympathy,
 Undying love.²⁵

In the widely used Lutheran daily devotional book, Ruth Youngdahl Nelson uses a hymn-poem of Annie Flint's for her first entry to be used on January 1. The first stanza is:

I look not back; God knows the fruitless efforts,
 The wasted hours, the sinning, the regrets.
 I leave them all with Him who blots the record,
 And graciously forgives, and then forgets.²⁶

When used as a hymn, the tune is *O Salla Land* by Oskar Ahnfelt.

LIDA SHIVERS LEECH OF MERCHANTVILLE

Our friend of many years, Mrs. Albert Smith, formerly of Hamilton Square and now living in St. Petersburg, Florida, remembers well the choir and choir director of the now demolished Bethany Methodist Church of Camden, Lida Shivers Leech (1873-1962). She lived in Merchantville. The songs she wrote, the many playlets and programs for special days, the recitations and drills were all very popular many years ago.

More than five hundred of her songs have been published,²⁷ the best known of which are "God's Way Is the Best Way," "Some Day He'll Make It Plain," and "Growing Better and Sweeter to Me." For two of these, and many others, she did both the verses and the melodies. Many will remember her song "Trusting In the Saviour" which was published by J. Lincoln Hall after C. Austin Miles provided the musical setting. Also the chorus "When the Veil Is Lifted At Last" was very popular.

There's a story about the song "Some Day He'll Make It Plain." When the son-in-law of the blind musician Adam Geibel was killed in an explosion at work, during the sleepless night that followed, the blind man seemed to hear words whispered to him, "Some day you'll understand; some day it will all be plain." The same night a simple melody came to his mind. He told all this to his friend C. Austin Miles.



LIDA SHIVERS LEECH

Thereafter Mr. Geibel sent the whispered phrase to Lida Shivers Leech along with the suggested basic melody and requested her to work out a complete gospel song. This she did after trying four times. Mr. Geibel's publishing house gave it to the world. It has been in many song books and has been sung time and again down through the years.²⁸

C. AUSTIN MILES OF PITMAN

On Oral Roberts' T.V. Easter program last year, Pearl Bailey sang "In the Garden" with deep feeling. The overtones of the story of the Risen Christ in the garden made clear her experience and faith as she sang. I was reminded of the story which the son of C. Austin Miles told me. His father was in his photographic dark room one day when by a light blue light he read a portion of the 20th chapter of St. John's Gospel. As he read it, he himself seemed in his imagination to be a part of that dramatic scene. Just as Mary recognized her Lord and cried "Rabboni" so Mr. Miles felt that he was walking with the Risen Christ. He was conscious all the while; it was not a dream.

Charles Austin Miles (1868-1946) was born in Lakehurst where his father worked in the railroad shop. After studying pharmacy in Philadelphia, he opened a store on Broadway in Camden and kept his license renewed until his death. In his spare time he studied music in the University and served as choirmaster of churches in Philadelphia and at Broadway Church in Camden.



C. AUSTIN MILES

When with Irving Mack and J. Lincoln Hall the Hall-Mack Company was formed, he devoted himself to publication matters and to writing music and words for gospel songs. His first gospel song "List, 'Tis Jesus Voice" was written at twenty-five years of age. It was copyrighted and published thirteen years later in 1909.

The son told me his father had a keen sense of humor. When asked why he used the pen name "A. Payn" at times, he would reply, "Why some probably think my words are a 'pain'!"

A story the father loved to tell on himself was that when he was a teen-ager, he was asked to play at the beginning of a funeral in the rural church and when the mourners viewed the departed at the close. He said he didn't know much music then, but since he was asked to play "a slow march," he did play one that he knew. After the funeral the minister thanked him. His mother was proud. Some of the mourners thanked him for the comforting music. Some time later he learned that the "slow march" really had been the wedding march from "Lohengrin!"²⁹

Space will not permit mention of all his familiar songs. "You May Look For Me For I'll Be There," "Dwelling In Beulah Land," and "To Jesus Every Day My Heart Is Closer Drawn," "Win Them One By One" and "Anywhere He Leads Me I Can Safely Go" are some of them. Remember the stirring chorus "Emanuel"? For these he wrote both words and music. For others he provided the musical setting, such as "Still Sweeter Every Day," "Jesus Set the Music Ringing In My Heart," and the chorus "The Half Cannot Be Fancied."

He passed away on March 10, 1946. Interment was at Hillcrest Cemetery near his home at Pitman.

J. LINCOLN HALL

A close friend and a business associate of C. Austin Miles was J. Lincoln Hall. Though a native Philadelphian, born in 1866, he spent much of his time in South Jersey at Pitman Grove and at Ocean Grove in charge of the music. He studied music at the University with the same teacher of Austin Miles, Dr. H. A. Clarke. He worked so closely with so many of our South Jersey writers and composers that we must give brief mention to him here.

He wrote the melody for "Does Jesus Care?", "A Story Sweet and Wondrous," "The Lord Has Need of Workers" and many others. The choruses of so many are well remembered: "Let Me Hide In Thee," "The Captain Is Calling," "He Is Reigning In My Heart," "I Have the Witness Within," and the chorus of one of two familiar gospel songs entitled "Have Thine Own Way, Lord."

THOMAS O. CHISHOLM OF VINELAND

One day in March 1960, word came over the news wires: "Thomas O. Chisholm, author of 1,200 Protestant hymns and verses, many of which were used by Billy Sunday and Homer Rodeheaver and now are favorites of Billy Graham, died at The Methodist Home in Ocean Grove, N.J., March 1, 1960, at the age of 93."

Mr. Chisholm was born in a Kentucky log cabin, Simpson County, July 29, 1866. At sixteen he taught in a rural school while still working on the family farm. While helping an editor of a weekly newspaper, he was converted under Dr. Henry Clay Morrison and became editor of *The Pentecostal Herald* while still in his twenties. At 37 he was admitted to the Louisville Conference, but later his



THOMAS O. CHISHOLM

health required him to give up the itineracy and to devote his whole time selling insurance and to writing religious verse. While in his twenties he had written a popular gospel song "O, To Be Like Thee." Still another early composition was "The Prodigal Son" with its refrain, "Back to my Father and Home."

A Vineland pastor, Everett C. DeVelde, published one hundred and sixty of Mr. Chisholm's poems under the title of his finest hymn "Great Is Thy Faithfulness." The first stanza indicates the motivating scripture verse for the hymn in *Lamentations* (3:22-23), "His compassions fail not . . . great is Thy faithfulness," from which he was inspired to write the lines:

Great is thy faithfulness! O God my Father!
There is no shadow of turning with Thee;
Thou changest not, Thy compassions, they fail not;
As Thou hast been Thou forever wilt be.

This hymn has been a theme for the Moody Bible Institute. Other songs written in collaboration with friends include "I'll Go With Him All the Way," "Jesus Is Always Near," and "Come to Jesus Just Now." It remains to speak of his greatest gospel song "Living For Jesus," given wings by the melody from C. Harold Lowden.

C. HAROLD LOWDEN OF CAMDEN

During the first World War Mr. Lowden was employed as music editor for the Heidelberg Press of The Reformed Church, with offices in Philadelphia. He had written a melody for a Children's Day Service, but, being dissatisfied with the words that went with it, he later asked Mr. Chisholm if he might write an appropriate poem. He told Mr. Chisholm the thought or theme of "Living for Jesus," and that this phrase and title seemed to be suggested by the tempo and rhythm of the melody.

After meditation upon what he had been told and giving thought to St. Paul's statement that "to live is Christ," the composer wrote the stanzas beginning:

Living for Jesus a life that is true;
Trying to please Him in all that I do;
Yielding allegiance glad-hearted and free;
This is the pathway of blessing for me.

Then the refrain:

O Jesus, Lord and Saviour, I give myself to Thee.
For Thou, in Thy atonement, didst give Thyself for me;
I own no other Master, my heart shall be Thy Throne;
My life I give, henceforth to live, O Christ, for Thee alone.

This song, still used today, has had a remarkable career of service especially among the youth of all denominations. As long ago as the early 1940's, Mr. George Sanville, the well-known leader in the field of gospel song, said that up to that time, "Living For Jesus" had been translated into fifteen languages, and included in a score of gospel song and hymn books.³⁰

Carl Harold Lowden (1883-1963) was born in Burlington of one of Burlington County's older families. He was the eldest son of the family of five boys and one girl whose parents were William Henry and Edith Cherry Lowden. The parents' interest and ability in music were captured by all in the family. When they moved to Camden, the boys played in the Sunday School orchestra of First



C. HAROLD LOWDEN

Church. On some Sunday afternoons the neighbors on their street were entertained by the Lowden family with their instruments and singing.

Harold established his own publishing business in 1925 after some years with Hall-Mack and J. J. Hood concerns. On Sundays he was the organist and choir director in various churches over the years. He is well remembered by many who were with him at First Church or Broadway or at the Linden Avenue Baptist Church. When asked about his method of composing, he stated, "I simply keep myself ready when God speaks."

The story of the service rendered by the children of William and Edith Lowden in the ministry and music of the Church is laudable, even amazing. Harold's *New Hymns of Certainty*³¹ and the *Special Sacred Songs*,³² which he assisted his brother Clinton in editing, were widely distributed.

A favored song from the family entitled "Wond'rous Love" is one written by Edith Cherry Lowden, the mother, for which Clinton provided the musical setting. Carl Harold and Clinton Dudley have gone on, but have left a fine heritage. Harold's son, the Rev. William Gordon Lowden, served our Conference and the Northern New Jersey Conference with distinction, and now lives in Fort Lauderdale. Robert William Lowden of Medford, and Clinton Dudley Lowden, Jr., sons of Clinton, are professionally active in the field of music and devoted in churchmanship. "One generation shall praise thy works to another" (Psalm 145:4).

THE REV. WILLIAM GRUM OF CAMDEN

William Grum (1879-1931) was a beloved member of our Conference. Born in Camden, which was home to him, "he felt the throb of the city's heart" as Dr. Alexander Corson put it. "Billy," as he was known, had a great community mission program during his six years in South Camden at the Kaighn Avenue Church. He brought to his work an artistic talent so that he could do all kinds of things — sing, compose music, write programs, produce drama, and paint pictures. He

wrote and published programs and songs which he and his family used in services to which he was invited.

Some of my readers will remember these songs: "Shut In With God," "Elijah Made A Sacrifice," and another, likewise with Old Testament references, "Victory Ahead."

"Billy" passed away very suddenly on the 27th of September in 1931 only two days after the Sunday services in his church at Woodlynne. Many were blessed by his songs and his singing.



REV. WILLIAM GRUM

LEST WE FORGET

Many may remember Clarence Kohlmann, the Ocean Grove organist who wrote so many melodies, and, some years before, Professor Powell T. Fifthian of Camden, and the layman hymnologist Carl F. Price, leader in Methodist councils and in the Hymn Society of America. He was born (1881) in the old St. James parsonage of New Brunswick, son of Dr. J. Embury Price of our Conference.

In 1911, Dr. Price gave us an important book on the 1905 *Hymnal* titled *The Music and Hymnody of the Methodist Hymnal* in which he "carefully reconstructs the path that led to this joint hymnal" of the Methodist Episcopal Church and the Methodist Episcopal Church, South. He authored several other books including *One Hundred and One Hymn Stories* (1923), *More Hymn Stories*, and *Curiosities of the Hymnal*. In 1921 he edited a book of hymns entitled *Songs of Life*. As for hymn tunes and cantatas he had to his credit over two hundred. A musical setting for the *Sanctus*, and the tune for the hymn "My Hope, My All, My Saviour Thou" are in the 1905 *Hymnal*. In the 1935 *Hymnal*, he provided the tune for the lovely hymn "Awake, My Soul, and With The Sun."

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Among the readers of this sketch will be some who remember a physician in Collingswood who played instruments and composed songs and solos, Dr. Eugene M. Coffee. Among quite a number of gospel songs and other compositions from his hand, which were loaned me by his son Dr. J. Hillman Coffee of our Mount Holly Church, I noticed a lovely solo entitled "The Sanctuary"³³ and a beautiful "Communion Intermezzo." Some of his gospel songs were harmonized by his daughter Rebecca, but for most of them he composed both the words and the music.

Another well known among us, and also from Collingswood, is Esther Duvall Eden, wife of the Rev. Thomas F. Eden. Many of her gospel songs have been used in the song books and collections of songs used by her brother-in-law the Rev. Percy B. Crawford for his "Young People's Church of the Air." Most of the musical settings were provided by the organist of their former church, Blanche D. Osborn of the Trinity Methodist Church of Bridgeton.

Esther's sister Ruth, widow of Dr. Crawford, has compiled fourteen or more collections of songs.³⁴ In these recent months Ruth (now Ruth Duvall Porter) is producing melodies for new songs written by Esther. Together they continue to bring blessing to others.

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I enjoy talking with Gove S. Melson, Jr. of Haddonfield about his long musical life. For many years he led the music in the summer at Pitman Grove. He was the beloved choirmaster at Haddonfield and, with the pastor, Dr. Harold Paul Sloan, brought out several gospel songs. The musical settings are from Gove. I have several before me. Even today he has the zest of youth in leading his favorite songs. The organist of the same church today, the Rev. Walter G. Edmonds, is a composer, and one of his assistants Lillian G. Harris composed a gospel song published by Hall-Mack Company some years ago.

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The Rev. Daniel Lyman Ridout, Mus. D., is well remembered among us because he served in South Jersey under the Delaware Conference. In spite of his years (born 1898), he is still very active in music. I talked with him recently. On the committee for the present *Hymnal* (1964) he arranged for the inclusion of the folk hymn, "Balm in Gilead" and for the hymn "When the storms of life are raging." He arranged the tune "Stand By Me" for this hymn. The Rev. Charles A. Tindley of Philadelphia (1856-1933), the son of slave parents, wrote the hymn as well as many other songs, including the one now known as the civil rights song "We Shall Overcome."

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Bishop W. Earl Ledden, South Jersey's native son and former Conference member, is a splendid musician and a master in worship and hymnology. He has paid tribute to his heritage in this Conference.

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Today we are learning to discern what is of permanent value from what is ephemeral and transient in our songs and hymns. Many are being forgotten for the poetry is not the best and the word images are dated. Others that have true value will survive. Hopefully more of the best will be written. The problems of our day rightly call for a total hymnody that will sing of the aspirations of the whole man. The

Christian has a song to share, and it is the song of "a new heaven and a new earth." The Holy Spirit is blowing in the winds of our time, and His movement is felt in some of the music, hymns, and songs of our day. As in the past, countless thousands will be blessed.

FOOTNOTES

- 1 Oscar G. T. Sonneck, *Francis Hopkinson and James Lyon*, Washington, D.C., 1905.
- 2 The home at Farnsworth and Park Avenues was spared from firing by Admiral Howe's marauders of the Delaware River because of the patriot's scientific apparatus and library. It is a National Historic Site.
- 3 Edward Evans, a shoemaker of Philadelphia, was Nathaniel's father. Converted under Whitefield's preaching, he was a lay preacher and trustee of St. George's Church.
- 4 *Journal*, 1, p. 385.
- 5 Winfred Douglas, *Church Music in History and Practice*, New York, 1937, p. 235. You may see a copy of the rare 1737 *Charlestown Collection* in the New York Public Library or a facsimile in the historic Subscription Library at Charleston, S.C.
- 6 *Methodist Hymn Book*, 1849, p. 4.
- 7 The compiler was the Rev. Thomas Hewlings Stockton, D.D., born in Mt. Holly of the Burlington County Stocktons, son of W. S. Stockton, an early writer, editor, and important leader of "the Reformers."
- 8 Sergeant Alfred Joyce Kilmer of the 165th Infantry, A.E.F., was killed in action July 30, 1918, near the Ourcq River, while observing the German positions for the Intelligence Division.
- 9 See Matton-Bragdon, *Services for the Open*. Century Co., New York.
- 10 *The English Hymn*, G. H. Doran Co., New York, 1915, p. 482.
- 11 Held in the P.R.R. Freight Depot taken over by John Wanamaker where at 13th and Market Sts., he built a great store.
- 12 A "gospel song" is usually considered to be a testimonial or an exhortation addressed to man, while a "hymn" is thought of as a prayer or voice of praise addressed to God.
- 13 Dr. G. Nelson Moore told me that his friend said that to him.
- 14 The reference to "Precious Songs" is doubtless to a book of gospel songs Mr. Stockton had written and published under that title in 1875.

- 15 *Sankey's Story of the Gospel Hymns*, Philadelphia, 1906, p. 163.
- 16 Sankey, *op. cit.*, p. 241.
- 17 Wm. McMahon, *Historic South Jersey Towns*, Press Publishing Co., Atlantic City, 1964, p. 153.
- 18 *Conference Year Book*, 1942, p. 721-722.
- 19 Article by L. E. Griscom in *Burlington County Times*, Nov. 23, 1970, p. 7.
- 20 According to J. Hall in *Gospel Song and Hymn Writers*, F. H. Revell, New York, p. 358, Gypsy Smith reported from his meetings in England that "Down in South London the men sing 'Count Your Blessings,' the boys whistle it, and the women rock their babies to sleep to the tune."
- 21 *The North American*, January 4, 1903, p. 4.
- 22 *Written Because . . .* The Tullar Studio, Orange, N.J. 1937 pp. 49-75.
- 23 *Tullar's Song Treasury*, The Tullar Studio, Orange, N.J. 1937.
- 24 Phil Kerr, *Music In Evangelism and Stories of Famous Christian Songs*, Gospel Music Publishers, Glendale, California, 1939, p. 126.
- 25 J. D. Morrison, *Masterpieces of Religious Verse*, Harper & Bros., New York, 1948, p. 83.
- 26 R. Y. Nelson, *God's Song In My Heart*, Fortress Press, Phila., 1957.
- 27 Kerr, *op. cit.* p. 189-190.
- 28 Kerr, *op. cit.* p. 189.
- 29 Kerr, *op. cit.* p. 148.
- 30 *Forty Gospel Hymn Stories*, Rodeheaver — Hall Mack Co., Winona Lake, Ind., 1943, p. 24.
- 31 Published by C. H. Lowden, 1940.
Note: I wish to refer here to a good little book by him on *The Minister and His Music*, published by C. Harold Lowden, Inc., Philadelphia, 1926.

Also because of its wide use in *The Army and Navy Hymnal* (1921) I should mention that Mr. Lowden wrote the musical setting for Edna R. Worrell's hymn "The Winning Fight Is Always to the Right."
- 32 Morning Cheer, Inc. Phila., 1958.
- 33 Published by the Rodeheaver, Hall-Mack Co., 1941.

- 34 For example see the following:
Ruth D. Crawford, *Sing, My Heart*, Singspiration, Inc., 1962.
Ruth D. Crawford, *Singing Thru the Years — 1938 — 1947 — 1956 — 1968* Estate of Percy B. Crawford, 1967.

CHARLES PITMAN: NEW JERSEY APOSTLE

Rev. William J. Kingston, Jr.

PART III - A Still Wider Circuit

The life and ministries of Charles Pitman closely paralleled the development and maturity of Methodism in America. He had begun as Exhorter and Circuit Preacher, covering areas larger than most of our Districts. As the churches grew and expanded, he moved on to shape the evangelical course of Methodism in New Jersey, first as the Presiding Elder of the West Jersey District and then of the East Jersey District.

As each phase of his wider ministry closed, his concern for individual souls and the upbuilding of the Church drew him back into the pastorate. When his second term as a Presiding Elder was completed in 1833, Pitman was appointed pastor of the Union Church on Fourth Street in Philadelphia. He was equally at home in the city or in the pine barrens and served the usual two years at Union very effectively.

At this point, Charles Pitman's persuasive ability led to an even more widespread field of service. From Asbury's time there had been a growing awareness of the many things which individual churches or even conferences could not accomplish alone. Among these was the task of Christian higher education. At the Conference of 1835, which was held at St. George's, Charles Pitman and the Rev. E.S. Janes (later Bishop) were appointed agents for Dickinson College in Carlisle, Pennsylvania. Janes was to tour the southern half of the country and Pitman, the northern. They were to seek funds to keep the hard-pressed institution open. It was felt by many that this activity was not the best use of the talents and fervor of this great pastor and preacher, but the year of fund raising across the Northeast proved a valuable preparation for Pitman's later usefulness. His previous experience with the effectiveness of camp meetings when he was a Presiding Elder in New Jersey now stood him in good stead. Wherever there was likelihood of large gatherings of Methodists, Pitman was there with his message of the importance of supplying the means of education for young Christians.

Again he returned to the pulpit of Old St. George's in Philadelphia. Under his preaching, there was a tremendous revival in the winter of 1836-37. This revival created the need for renovation and expansion of the seating in the Church.

At the General Conference of 1837, held at Cincinnati, Ohio, Mr. Pitman was a delegate. At this time he received a vote for Bishop, but was not elected. The request of the preachers in New Jersey to be set off from the Philadelphia Conference was heard at this time. It was opposed by many in the Philadelphia Conference on the grounds that

"They will always be a poor, little, half-starved Conference." Nevertheless, the General Conference saw it differently. The Asbury, West Jersey and East Jersey Districts were designated as the New Jersey Conference. The first session of the new Conference was held at Halsey Street M.E. Church in Newark in the spring of 1837 with ninety-five members.

For a time, Charles Pitman continued in the Philadelphia Conference. Old St. George's was overflowing as a result of the revival. During the renovation, St. George's people had used the building of a defunct Dutch Reformed Church at Eighth and Noble Streets. Now a group of Methodists living in that vicinity formed the Eighth Street M.E. Church. At the Conference of 1838, they requested and secured the appointment of Pitman as pastor of the new congregation. He then moved from the well-established work at St. George's to the task of organizing and setting the new Church on a sound basis.

During the Conference year of 1838-39, a number of ministers of the Philadelphia Conference objected that Pitman's reappointment to Eighth Street would mean three consecutive appointments in the city. This would constitute a violation of the principle of the itinerancy. When the question was submitted to Bishop Waugh, he upheld the constitutional principle and appointed Pitman to the newly-built Green Street Church in Trenton.

Multitudes flocked to hear his preaching. They came not only from Trenton but from the outlying districts. Two sisters, Mary and Eliza Hunt, daughters of an influential farmer near the village of Lawrenceville, heard Pitman and invited him to the family home where he held services for some time until a small church was built just outside the village at Bakersville. This church has long since been discontinued.

During Mr. Pitman's ministry at Green Street, another phase of his ministry assumed prominence. As the towns expanded, many congregations outgrew their original meeting places. New and larger churches were being built. Pitman was in great demand to preach the dedicatory sermons. His favorite text for a dedication sermon was Psalm 48:12-14. In the sermon, he invited the people to "walk about Zion" and number her glories. So great was the inspiring fervor of his oratory that many churches were able to make a sizeable dent in their indebtedness on the first day of services. In these later years, Pitman averaged three such dedications a month and sometimes three in one day. Among the churches in our conference which he dedicated were Third Street, Camden; Harmony; Lawrenceville; Bordentown; Porchtown; Broad Street, Burlington; Union, Camden; Jacobstown; Pennington; and Cape May Court House. In the "Conference Memorials" the Rev. E. H. Stokes comments, "There were few churches erected in New Jersey between the years 1825 and 1850 whose walls did not first echo with the gospel from the lips of Charles Pitman."

Near the close of this term in Trenton, rumors went about concerning the imminent resignation of Dr. Nathan Bangs from the post of secretary of the Missionary Society of the Methodist Episcopal Church. Many suggested Pitman as a successor to complete Bangs'

unexpired term. Feeling it was his primary mission to preach and to pastor, Charles Pitman declined to be considered for the post. He was appointed Presiding Elder of the Trenton District at the 1841 Annual Conference. In the following June, however, he was transferred to the New York Annual Conference so that he would be eligible to be considered as a candidate. That Conference was vested with the power to fill vacancies in General Conference offices between General Conferences. He was elected corresponding secretary of the Missionary Society of the Methodist Episcopal Church. He was later reelected in his own right by the General Conferences of 1844 and 1848 and served in this capacity for nine years. Pitman moved his family to New York and began his duties. These included the general oversight and direction of all the missions in connection with our Church, and the connected financial concerns. For Pitman, this could be no desk job. In addition to his administrative responsibilities, he continued his preaching. In the year following his election, he dedicated twelve churches and preached every Sunday. In 1842, these speaking engagements ranged from Boston to Petersburg, Virginia.

As an example of an average year's work, we might examine his record for the year 1843. He travelled 6,000 miles; delivered forty-one sermons and thirty missionary addresses; dedicated six churches; and collected \$10,000 for missions. He summoned up all his abilities and all of the experiences of the past to aid in pressing forward this new work.

In 1844, the University of North Carolina conferred on him the degree of Doctor of Divinity. In the same year he was reelected to a full term by the General Conference, and his conference relationship was returned to the New Jersey Conference.

At this time, the missions with which Charles Pitman was primarily concerned were those of the continental United States. The nation was pushing westward toward the Pacific, and Pitman was pushing the Church to keep up with the flood of the pioneering tide. With the annexation of Texas, the way was opened for work in the new Territory. Under Pitman's aggressive leadership, a new Conference was established which in 1845 numbered 6,090 members and 65 local preachers.

He toured the western Conferences and looked beyond the Rocky Mountains to the pioneering missionary work of Jason Lee among the Indians and the pioneers of the Pacific Northwest. At that point, those in the East knew little about the Rockies and Oregon, and less about California; but Charles Pitman continued to press the cause.

The intensity of Pitman's concern is illustrated by the providential impulsiveness with which he chose his superintendent for the work in Oregon. The Rev. William Roberts of the Liberty Street Church in New Brunswick asked conversationally, "Who is to be the Superintendent of the Oregon Mission?" Dr. Pitman, who had observed the young man's zeal in supporting and encouraging the missionary cause, snapped back, "You are." Such was Pitman's ability to measure a man and to inspire him that Roberts and his wife almost immediately embarked on the seven month voyage by clipper ship around Cape Horn for the West Coast. There he served effectively for many years.

The establishment and supervision of the missions was only part of Pitman's responsibility. Then, as now, fund raising was necessary if the Gospel was to be preached and men to be reached. When Pitman took office, the Missionary Society was hampered by an indebtedness of nearly \$50,000. Dr. Pitman and the Treasurer of the Society developed a plan for lifting this debt. In 1842, they addressed a letter to the churches appealing for aid. With the approval of the Board of Managers, the indebtedness was apportioned or assigned to the various annual conferences. The apportionment of the New Jersey Conference was \$1425.

The burning zeal and intensity of Charles Pitman's labors began to take their toll. Because he had never spared himself, exhaustion and ill health forced him to retire in 1849. Writing to his old friend, C.C. Yard of Trenton, he said, "I have arrived at that crisis in a Methodist preacher's history that calls for a large measure of sustaining grace." He retired to his small house in Trenton with an annual income of about \$100 a year. He attended the Annual Conference briefly when it was held at the Green Street Church in Trenton in 1852. The brethren who did him honor that day were shocked and dismayed at his infirmity. His weakness grew until he passed to his eternal reward on January 14, 1854. Bishop Janes preached his funeral sermon in the Green Street Church. He was interred in the Mercer Cemetery on Clinton Avenue.

From Cookstown to Texas, from class meetings to Christian higher education, from preaching at quarterly camp meetings to the first apportionments, from New Jersey to the Pacific coast, Charles Pitman was an earnest and effective New Jersey Apostle of Jesus Christ.

HISTORICAL SOCIETY NEWS

You are invited to become a member of the Historical Society of the Southern New Jersey Annual Conference of the United Methodist Church by the payment of two dollars annual dues to our Financial Secretary, the Rev. James E. Thompson, 2930 Westfield Avenue, Camden, New Jersey 08105. Invite your friends to be members also. The number of life memberships has been increasing. Two new life members are Rev. Hooker Davis and Peg Collins of Seaville. The Benjamin Abbott Life Membership is available by the payment of fifty dollars. This money is invested and the income is used for the work of the society.

The Commission on Archives and History is endeavoring to help you preserve the history of your church. A folder is available for special folders and program booklets put out by your church. Please send one or two of these to the Meckler Library, Pennington School, Pennington, New Jersey 08534 that your folder might have materials preserving your church history. If you have not made a listing of the records of your church (membership, baptisms, marriages, minutes of organizations) do so now. Send a copy to Dr. J. Hillman Coffee, 17 Brainerd Street, Mount Holly, New Jersey 08060.

Visit your library room at the Pennington School Library. It is open from 8:00 A.M. to 4:30 P.M., and 7:30 to 10:00 P.M., Monday through Friday. Arrangements may be made by contacting the librarian to research materials at other times.

Make use of the visual aids in our Conference Office Building. Contact your pastor for a listing of the available sources.

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